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## Concert: Ithaca College Symphony Orchestra and Chamber Orchestra

Ithaca College Symphony Orchestra

Ithaca College Chamber Orchestra

Devin Hughes

Jeffrey D. Grogan

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ITHACA COLLEGE

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SCHOOL OF MUSIC

**ITHACA COLLEGE SYMPHONY ORCHESTRA  
ITHACA COLLEGE CHAMBER ORCHESTRA**

**Susan Waterbury, violin  
Elizabeth Simkin, cello  
Devin Hughes, graduate conductor  
Jeffrey D. Grogan, conductor**

**Ford Hall  
Monday, December 5, 2005  
8:15 p.m.**

ITHACA

## PROGRAM

### Ithaca College Chamber Orchestra

Overture to *Don Giovanni*, K. 527      Wolfgang Amadeus Mozart  
(1756-1791)  
Devin Hughes, graduate conductor

Symphony No. 4 in B-flat Major, Op. 60      Ludwig van Beethoven  
(1770-1827)  
*Adagio-Allegro vivace*  
*Adagio*  
*Allegro vivace*  
*Allegro ma non troppo*

## INTERMISSION

### Ithaca College Symphony Orchestra

Concerto for Violin, Cello and Orchestra      Johannes Brahms  
in A minor, Op. 102      (1883-1897)  
*Allegro*  
*Andante*  
*Vivace non troppo*

Susan Waterbury, violin  
Elizabeth Simkin, cello

The Firebird Suite (1919)      Igor Stravinsky  
(1882-1971)  
*Introduction*  
*The Firebird and its dance*  
*The Firebird's variation*  
*The Princesses' round dance*  
*Infernal dance of King Kashchei*  
*Berceuse*  
*Finale*



## PROGRAM NOTES

### Don Giovanni

While in Prague from January to February in 1787, attending and conducting performances of his most recently completed opera *Le nozze di Figaro* and concerts of several of his instrumental works, Mozart received a commission from the Prague impresario Pasquale Bondini for a new opera, which was to be produced in Prague during October 1787. Mozart returned to Vienna and asked Lorenzo Da Ponte, the librettist for *Figaro*, for another opera libretto. Don Giovanni became the second of three opere buffe Mozart would compose to a libretto by Da Ponte, the third of which, *Così fan tutte*, Mozart would complete in early 1790. Da Ponte's libretto shows the influence of Bertati's libretto for Gazzaniga's opera *Convitato di pietra*. The première of Don Giovanni took place to great public and critical acclaim in Prague on October 29, 1787. The Prague reception of Don Giovanni was more positive than that of the opera's first Vienna performances in 1788, for which reviews suggested mild dissatisfaction with the work's extended length and unnecessary plot elaborations (by Jennifer Hambrick).

### Symphony No. 4

Robert Schumann described this symphony as "a slender Greek maiden between two Norse giants," and started the long-standing tradition which holds that somehow Beethoven's even-numbered symphonies are less profound than the odd-numbered ones. This may seem true at first glance, but there is much that Schumann's analysis leaves unsaid. While the lambent beauty of the Adagio might suggest the kind of classicism that the *Eroica* transcended, one should remember that, in many senses, the Fourth, emerging from an intensely foreboding and even tragic introduction, is no less heroic than either the *Eroica* or the Fifth. Dark-hued and intensely chromatic strivings pull the music from B flat minor toward the unison F which heralds the beginning of the sunny Allegro vivace exposition. While Weber criticized the deliberately sparse-sounding introduction, Tovey sensed its immense stature, writing of the "sky-dome vastness" of its harmonic progression.

The Adagio, a sonata structure minus development, begins with an insistent rhythm which recurs several times. At the start, the violins sing out the sublimely reflective principal motif, a tenderly lyrical utterance which stands in direct contrast to the opening figure. These two contrasting elements are always at the hub of the movement, the expressive violin theme later becoming the subject

of variations. The reprise of the second group then leads to the highly atmospheric coda. What follows is the Scherzo; a bucolic main theme suggests the rustic folk-dance idioms that Beethoven knew well; nevertheless, the movement surpasses the Eroica's Scherzo in power and dynamism. It should be noted that this is the first of Beethoven's symphonic scherzos to feature a repeat of the trio section, which is significant, given the massive nature of the surrounding material. The scherzo is heard one last time, now abridged, before the shattering final coda with its three-bar horn solo. Expanded scherzos also figure in several of Beethoven's later symphonies (the exception is the Eighth), and sketches suggest the technique was originally envisaged for the Fifth. Opening with a series of mercurial sixteenth note fragments from which the first subject group is derived, the final movement is "perpetuum mobile." As the movement unfolds, the oboe's second theme provides contrast with the initial statement, the relentless development section posing serious technical challenges to the lower instruments: bassoon, cellos and basses. In the coda, surely one of Beethoven's most humorous inventions, the theme is passed around at half speed after a "false" ending has been reached, and finally brushed aside dramatically as cellos and basses plummet down the scale before the striking final bars for full orchestra

Notes by Michael Jameson

## Double Concerto

Brahms wrote this work during the summer of 1887, and conducted the premiere himself on October 18 in Cologne, with Joseph Joachim and Robert Hausmann as, respectively, the violin and cello soloists. Brahms had just turned 20 when he met Joseph Joachim (1831-1907), already a celebrated violinist at 22 and destined to be acclaimed also as a composer, conductor, and educator. It was Joachim who commended his new friend to Robert and Clara Schumann, thereby assuring his celebrity. For 30 years the two were fast friends despite the distance usually separating their power bases: Joachim's in Berlin, Brahms' in Vienna finally. "Jussuf," however, had a weakness -- obsessive jealousy of his wife Amalie, whom he accused of adultery in 1881 with his (and Brahms' and Dvorák's) publisher, Fritz Simrock. Brahms disbelieved, and said so in a consolatory letter to Frau Joachim. During divorce hearings she produced this letter in court, and the judge agreed publicly with its contents.

As a result, Joachim cut off communications with Brahms for six years, although he continued to play the composer's music. Finally, seeking to repair the damage, Brahms composed the "Double" Concerto as a peace offering; the effort was successful, although their camaraderie of former years was never fully restored. In addition to composing the "Thun" sonatas of 1886 for violin and



cello, Brahms had been studying Baroque concerti grossi, so the sound of string instruments was in his ear. This concerto would be his last orchestral work.

From the Swiss vacation resort of Hofstetter on Lake Thun, he wrote to several persons about his "strange flight of fancy...for fiddle and cello." But first he sent a postcard to Joachim, received on July 19, 1887, by which time Brahms had completed the work and was copying solo parts. When Joachim responded enthusiastically by return mail, Brahms asked him to arrange a play-through with Robert Hausmann, who had introduced the Op. 99 Cello Sonata a few months prior; Brahms himself would accompany on the piano. This took place at Clara Schumann's home in Baden-Baden in September (her diary notes that "Brahms and Joachim have spoken to one another again after years of silence"). Although neither the Cologne premiere nor the first Vienna performance was a success, the concerto finally entered the repertory, even if it never enjoyed the success of his violin concerto or the two for piano.

The opening Allegro (A minor; 4/4) begins with the kernel of the main theme, then a cello "recitative," and finally the kernel of a more lyrical second theme. Next, the violin has a turn, though the cello intrudes after five bars, following which the orchestra finally gets to play a 44-bar exposition of themes already previewed. Soloists perform the traditional second exposition, but there is not, in the development or recapitulation, a lot of unison playing. Throughout, the soloists are not stars with a supporting cast, but merely leading characters in a primarily orchestral drama. Unison passages appear in the A and A' sections of the sweetly autumnal, folk-flavored, song-form Andante in D major (3/4 time). The solo instruments dovetail or briefly overlap in an F major middle section, until a magical enharmonic transition leads back to unison playing.

The lighthearted but "not too lively" rondo (vivace non troppo) has repeating A sections with a staccato-marcato rhythm that wrong-headed playing can accelerate and by so doing adulterate. The B section is broader, with chords on the cello that the violin echoes. The C section, in F major, is similarly broad but longer, before the A material returns one more time, with a jaunty tilt of the cap and a kind of jig -- all the more entertaining in light of Brahms' short stature, bushy beard and, by then, Santa-like corpulence (by Roger Dettmer).

## The Firebird

Stravinsky composed The Firebird (L'Oiseau de feu) in 1909 - 1910 for the Ballets Russes, which introduced it at Paris on June 25,

1910. Sergey Diaghilev, founder and guiding genius of the Ballets Russes, which took Paris by storm in 1909, remained a catalytic force until his death 20 years later. The scion of St. Petersburg gentry, he recruited dancer-choreographer Mikhail Fokine to "liberate" Russian ballet from inherited French conventions and purely decorative dancing. Later on, by sponsoring other, younger choreographers, and by commissioning cutting-edge composers, painters, and scenarists, he revolutionized the ballet worldwide. After the first Paris season, Diaghilev asked for a new work based on the fable of a fiery bird and a wicked sorcerer. Since Rimsky-Korsakov, his first choice of composer, had recently died, he commissioned a pupil, Anatol Lyadov. The latter, gifted but dilatory, had only purchased music paper by deadline. Thus, the score was assigned to another, younger Rimsky pupil, whose *Scherzo Fantastique* and *Fireworks* Diaghilev had heard at a St. Petersburg concert. If Igor Stravinsky at 27 had been slow to develop, he was ready for Destiny's kiss.

In November 1909, to a scenario by Fokine, he began composing the work that premiered in June 1910 with glittering success. Aleksandr Golovin designed scenery, Leonid Bakst the costumes. Gabriel Pierné conducted a huge orchestra with quadrupled winds et al. When the storied Anna Pavlova couldn't master Stravinsky's intricate rhythms, Tamara Karsavina replaced her in the title role. Fokine himself danced Prince Ivan, who captures the Firebird while hunting in the garden of evil sorcerer Katschei. When he frees her, she gives him a magic feather, whereupon 13 princesses appear, prisoners of the sorcerer. Ivan falls in love with the prettiest, who begs him to leave -- Katschei literally petrifies any who trespass. When the latter materializes (an sfff blast by the full orchestra), Ivan uses the feather to summon Firebird. She dances the sorcerer and his retinue to sleep, enabling Ivan to destroy them, break the spell, and claim his princess.

Stravinsky extracted three concert suites. The first one used original orchestration and ended with Katschei's "Infernal Dance." A second one, in 1919, created in Switzerland for conductor Ernest Ansermet, for standard-size orchestra -- still the most popular -- has the "Infernal Dance" midway, followed by "Lullaby" and the original finale. In 1946, Stravinsky fashioned a third suite with additional materials from the ballet, to renew his copyright, but it never caught on.

The 1919 suite begins with the Firebird's capture. "Khorovod" follows -- a round-dance by the princesses -- then Katschei's arrival and wild dance. Firebird's seduction of him in "Berceuse" sets up the sonorous, pageant-like final tableau

Notes by Roger Dettmer



# ITHACA COLLEGE CHAMBER ORCHESTRA

## Jeffrey D. Grogan, conductor

### Violin I

Megan Atchley  
Natasha Colkett  
Daniel Demetriou, concertmaster  
Brenna Gillette  
Christopher Jones  
Jeannine McGreevy  
Mary Raschella  
Elizabeth Stein

### Violin II

Timothy Ball  
Kate Goldstein  
Joshua Modney  
Maeve O'Hara  
Colin Oettle  
Shawn Riley  
Lauren Sciavalino  
Christian Simmelink\*

### Viola

Lauren Buono  
Shanan Glandz  
Hannah Petersen\*  
Annabelle Terbetski

### Cello

Sam Boase-Miller  
Jennifer Chieffalo  
Alana Chown  
Elizabeth Meszaros\*

### Bass

Xander Lott  
Patrick O'Connell\*

### Flute

Michelle Casareale\*  
Mary Parsnik

### Oboe

Emily Di Angelo  
Noelle Drewes\*

### Clarinet

Sarah Bennett\*  
Wolcott Humphrey

### Bassoon

Katie Barker  
Andrew Beeks\*

### Horn

Michael Bellofatto\*  
Rose Valby

### Trumpet

Lindsey Jessick  
Nikola Tomic\*

### Timpani

Nicholas Galante

### Graduate Assistants

Benjamin Aneff  
Devin Hughes

\* denotes principal

Personnel listed in alphabetical order to emphasize  
each member's personal contribution.



# ITHACA COLLEGE SYMPHONY ORCHESTRA

Jeffrey D. Grogan, conductor

## Violin I

Joshua Modney,  
concertmaster  
Megan Atchley  
Daniel Demetriou  
Christian Simmelink  
Jeffrey Abbott  
Brenna Gillette  
Elizabeth Stein  
Mary Raschella  
Jeannine McGreevy  
Timothy Ball  
Maeve O'Hara  
Colin Oettle  
Paul Diegert

## Violin II

Diane Bartholomew  
Marc Bettis  
Danice-Claud Desir  
Natasha Colkett  
Kate Goldstein  
Brian Hwang  
Christopher Jones\*  
Lindsey Leone  
Sharon Mohar  
Benjamin Nugent  
Shawn Riley  
Ian Salmon  
Laura Sciavolino  
Sarina Woo

## Viola

Lauren Bueno  
Jason Diaz  
Shanan Glandz  
Bethany Niedbala  
Jessica Owens  
Hannah Petersen  
Sara Shepard  
Loftan Sullivan  
Annabelle Terbetski\*  
Nicole Wright

## Cello

Samuel Boase-Miller  
Jennifer Chieffalo  
Alana Chown  
Peter Guarino  
Laura Messina  
Elizabeth Meszaros\*  
Emily McBride  
Emily McNeill  
Tim Nowak  
Kelly Quinn  
Matt Rotjan  
Molly Sörlien

## Bass

Nathan Gulla  
Xander Lott  
Patrick O'Connell\*  
Kyle Olmstead  
Benjamin Reynolds  
Naomi Williams  
Justin Wixson

## Flute

Michelle Casareale\*  
Melissa Wierzbowski

## Piccolo

Melissa Wertheimer

## pOboe

Emily Di Angelo\*  
Luke Conklin

## English Horn

Meghan Kimball

## Clarinet

Wolcott Humphrey\*  
Meggan Frost

## Bassoon

Andrew Chapman  
Ryan Potvin\*

## Horn

Michael Bellofatto\*  
Danny Carter  
Brian Hoeflschweiger  
Lori Roy  
Andrea Silvestrini

## Trumpet

Joseph Brown  
Kristen Meyers  
Nikola Tomic\*

## Trombone

Phillip Machnik\*  
Sarah Schoen

## Bass Trombone

Matthew Barry

## Tuba

William Plenk

## Timpani

Andrew Sickmeier

## Percussion

Matthew Donello  
Alan Dust\*  
Josh Oxford  
Gregory Sutliff

## Piano/Celeste

Russell Posegate

## Harp

Myra Kovary+

## Graduate Assistants

Benjamin Aneff  
Devin Hughes

\* principal  
+ guest artist

Personnel listed in alphabetical order to emphasize  
each member's personal contribution.